

2^{me}
CONCERTO
pour le

VIOLON

avec Accompagnement

d'Orchestre ou de Piano

Composé et dédié

AUX ARTISTES

PAR

J. B. SINGELÉE.

OP. 10.

N° 19250.

P.^r { Avec acc. de Piano — M. 4.25.
Avec acc. d'Orchestre „ 8.50.

Propriété pour tous pays

MAYENCE, B. SCHOTT'S SÖHNE

Londres, Schott & C^o
159 Regent Street

Paris P. Schott.

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82 Montagne de la Cour

CONCERTO

2^{me}

J. B. SINGELÉE. OP. 10.

VIOLON PRINCIPAL.

Allegro moderato.

Musical score for Violon Principal, Op. 10 by J. B. Singelée. The score is in G major (one sharp) and 2/4 time. It consists of 10 staves of music.

Key markings and dynamics include:

- Staff 1:** *TUTTI.*, *p*, *V^oI^o*, *ff*, *p*, *ff*, *p*, *p*. Includes *Fl.* and *V^oI^o* parts.
- Staff 2:** *p*, *cresc.*
- Staff 3:** *ff*
- Staff 4:** *ff*, *dim.*, *p*. Includes *Fl.* and *Ob.* parts.
- Staff 5:** *ff*, *f*
- Staff 6:** *ff*, *p*. Includes *Cl.* and *V^oI^o* parts.
- Staff 7:** *ff*, *p*. Includes *V^oII^o* part.
- Staff 8:** *p*, *p*, *p*, *pp*. Includes *V^oI^o* and *Cl.* parts.

SOLO

risoluto.

rall. Tempo.

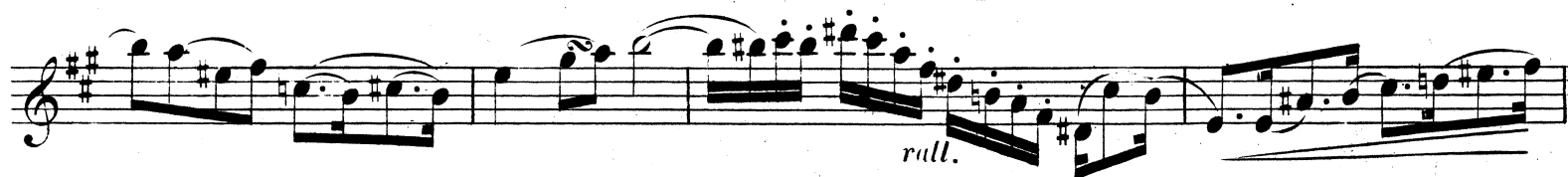
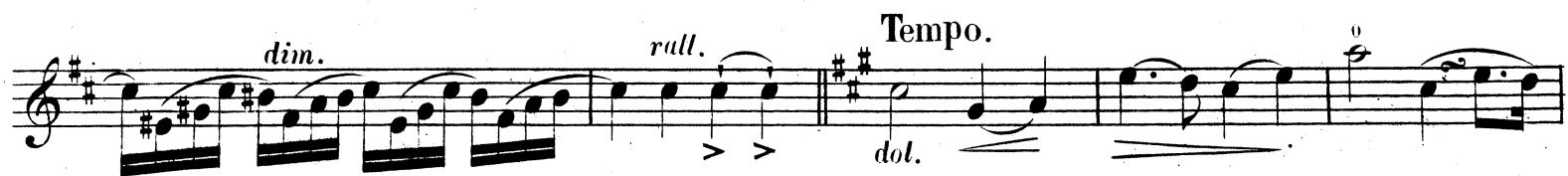
4^e Cordes.

4^e Cordes.

VIOLON PRINCIPAL.

5

Tempo.



VIOLON PRINCIPAL.

Tempo.

cresc.

Tempo.

tr

tr

2^e Cordes.

cresc.

ff

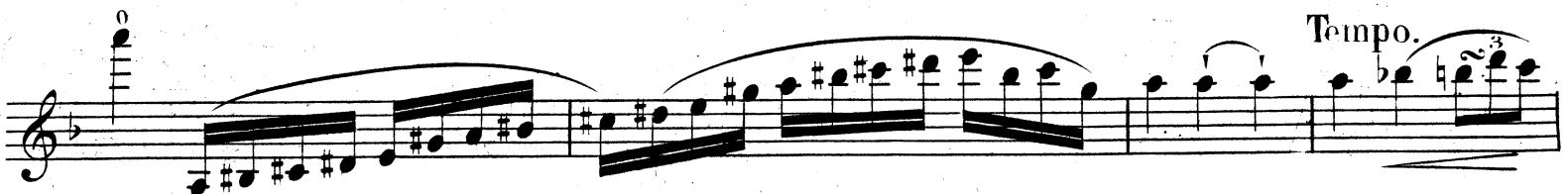
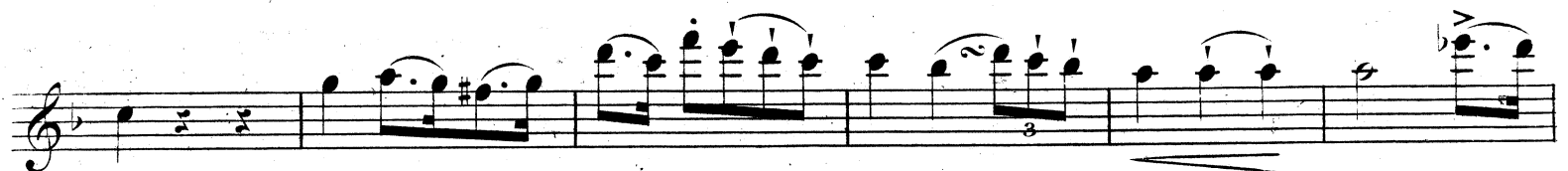
rull.

TUTTI.

Tempo.

VIOLON PRINCIPAL.

5



VIOLON PRINCIPAL.

Animato.
Vcl. I?
sf *SOLO.* *sf* *risoluto.* *f* *cresc.*

tr *Ob.* *rall.*

Allegretto.
SOLO. *tr* *dol.*

Tempo. *rall.* *tr* *TUTTI.* *sf*

Harm. *tr* *sf*

VIOLON PRINCIPAL.

7

SOLO.

Violon Principal musical score, page 7. The score consists of ten staves of music in G major (one sharp). The music is a solo for the Violon Principal. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and accents (^) throughout. The piece concludes with a "risoluto." (resolute) instruction and a "Harm." (harmonic) instruction. The key signature is G major, and the time signature is 2/4.

Poco più meno mosso.



The first system of the musical score for 'The Merry-Go-Round' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 2/4. The melody consists of eighth and sixteenth notes, often beamed together in pairs. The first measure is marked with a '1' above it, and the second measure is marked with a '2' above it. The system ends with a double bar line.

[illegible]

Solo. Cadenza.



Temptation

The first system of the musical score for 'L'Espresso' is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Tempo.' at the beginning. The music starts with a 'dol.' (dolce) marking. The first two measures feature quarter notes on G4 and A4, each with an accent (^). The third measure contains a trill (tr) on G4. The fourth measure has a half note on A4 with an accent (^). The fifth measure is a half note on B4 with an accent (^). The sixth measure is a half note on C5 with an accent (^). The seventh measure is a half note on B4 with an accent (^). The eighth measure is a half note on A4 with an accent (^). The ninth measure is a half note on G4 with an accent (^). The tenth measure is a half note on F#4 with an accent (^). The eleventh measure is a half note on E4 with an accent (^). The twelfth measure is a half note on D4 with an accent (^). The thirteenth measure is a half note on C4 with an accent (^). The fourteenth measure is a half note on B3 with an accent (^). The fifteenth measure is a half note on A3 with an accent (^). The sixteenth measure is a half note on G3 with an accent (^). The seventeenth measure is a half note on F#3 with an accent (^). The eighteenth measure is a half note on E3 with an accent (^). The nineteenth measure is a half note on D3 with an accent (^). The twentieth measure is a half note on C3 with an accent (^). The system concludes with a 'TUTTI.' marking and a 'ff' (fortissimo) dynamic marking.

VIOLON PRINCIPAL.

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8

TUTTI.

ff

ff

AIRS VARIÉS

POUR

VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

CH. DE BERIOT

	Mk.	Pf.
No. 1. Air varié en Ré min. Op. 1.		
Avec accomp. de Piano.	2	—
" " de Quatuor.	2	—
" " d'Orchestre.	4	25
2. Air varié en Ré. Op. 2.		
Avec accomp. de Piano.	2	—
" " de Quatuor.	2	—
" " d'Orchestre.	3	50
3. Air varié en Mi. Op. 3.		
Avec accomp. de Piano.	2	75
" " de Quatuor.	2	75
" " d'Orchestre.	5	25
4. Air varié en Si. Op. 5.		
Avec accomp. de Piano.	2	75
" " de Quatuor.	2	75
" " d'Orchestre.	5	25
5. Air varié en Mi. Op. 7.		
Avec accomp. de Piano.	3	25
" " d'Orchestre.	3	75
6. Air varié en La. Op. 12.		
Avec accomp. de Piano.	2	75
" " d'Orchestre.	3	50
7. Air varié en Mi. Op. 15.		
Avec accomp. de Piano.	2	75
" " d'Orchestre.	3	50

	Mk.	Pf.
No. 8. Air varié en Ré. Op. 42.		
Avec accomp. de Piano.	3	50
" " d'Orchestre.	4	25
9. Air varié en Ré. Op. 52.		
Avec accomp. de Piano.	4	75
" " d'Orchestre.	7	75
10. Air varié en Ré. Op. 67.		
Avec accomp. de Piano.	4	25
" " d'Orchestre.	7	25
11. Air varié en La. Op. 79.		
Avec accomp. de Piano.	3	25
" " d'Orchestre.	5	25
12. Air varié en Sol. Op. 88.		
Avec accomp. de Piano.	4	25
" " d'Orchestre.	8	50
13. Air varié en Ré-bémol Op. 121.		
Avec accomp. de Piano.	2	75
" "		
14. Air varié en Sol. (tiré de la Méthode)		
Avec accomp. de Piano.	1	75
" "		

Propriété des Editeurs

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